



1 9 9 8 A W A R D W I N N E R S

D E S I G N A W A R D S

Digitized by the Internet Archive
in 2015

THE DESIGN AWARDS FOUNDATION

<https://archive.org/details/designawards199800unit>

“HONORING THE PAST AND IMAGINING THE FUTURE”

The U.S. General Services Administration is proud to honor the winners of our fifth biennial Design Awards. The 1998 Design Awards are the last of this century, but the work they recognize will endure far into the next millennium and even beyond.

Our President and First Lady have asked the American people to celebrate the millennium by "honoring the past and imagining the future." In its own unique way, each of our award-winning projects does this, honoring our democratic system of government and our heritage while providing places for future generations to work and seek inspiration.

As builder for the Federal civilian Government, steward of many of our Nation's most valued architectural treasures, and manager of the Art-in-Architecture program that incorporates works by outstanding contemporary artists into Federal facilities, GSA contributes to our architectural and artistic legacy. Through our Design Excellence Program, we seek the best in design, construction, and restoration. Our Design Awards Program honors "the best of the best."

These award-winning projects exemplify many of the goals of both the Administration and GSA regarding Federal buildings. We are trying to keep our Federal buildings as open to the public as possible, yet reality requires us to consider the security of those who work and conduct business in them. This is why we commission such projects as the guidelines for perimeter and entrance security in Washington's Federal Triangle. Executive orders require Federal offices to be located in historic buildings and downtown areas as much as possible. Most of our award-winning buildings—some new and some historic—provide room for an expanded Federal presence in urban settings.

The *Lens Ceiling* at the U.S. Courthouse and Federal Building in Phoenix, Arizona, and the architectural glass walls of the Robert C. Byrd U.S. Courthouse in Charleston, West Virginia, reflect our renewed emphasis on art that is incorporated into the architecture of a building. *Justice* and *Africa Rising*, on the other hand, convey the very essences of their venues: a Federal courthouse and the African Burial Ground in New York City.

We are pleased that many graphic designers entered projects in 1998. Their work reflects GSA's emphasis on communicating the stories of our buildings with publications like *United States Court of Appeals for the Ninth Circuit*, and on incorporating coordinated, state-of-the-art signage, as in the Mark O. Hatfield U.S. Courthouse in Portland, Oregon.

I congratulate the winners and thank all who submitted projects.



David J. Barram
Administrator

Each day, GSA's Public Buildings Service is challenged to meet—and anticipate—the diverse needs of its Federal agency customers for facilities that serve the American public. The biennial GSA Design Awards help us and the public assess our performance in meeting these needs. This year's 23 award-winning projects are a testament to our success.

Two of these projects demonstrate GSA's commitment to preserving our Nation's architectural legacy while providing up-to-date work environments for Government business: the restoration and renovation of the neoclassical U.S Courthouse and Post Office in Portland, Maine, and of the Romanesque Revival U.S. Courthouse and Post Office in Brooklyn, New York. Where new facilities are needed, Federal policy requires GSA to seek sites and designs in accord with the economic development plans of local communities. This year's award-winning courthouses in Portland, Oregon; Charleston, West Virginia; and Scranton, Pennsylvania all meet these tests. Equally important is quality design that embraces the community and represents the Federal presence in an open, democratic manner. The new courthouse in Central Islip, New York, embodies these principles and will be an important civic landmark for the community and the Nation.

Many of our awarding-winning designers and artists have used their wit and skill to transform classical elements into forms and images appropriate to 21st century America. The designs of the Ronald Reagan Building and International Trade Center in Washington, DC, and the *Africa Rising* sculpture at 290 Broadway in New York City are rooted in classicism. The Jacob Javits Plaza in New York City is a modern, whimsical interpretation of formal 17th century French garden design, and the new courthouse in Charleston, West Virginia, has contemporary stained glass walls based on those in European cathedrals. Other projects, like the Bureau of the Census building in Bowie, Maryland, with its stainless steel tensile truss system, and the new courthouse in Phoenix, with its cable-suspended "lens ceiling," rely on technology for their forms.

GSA has engaged some of the finest architects, designers, engineers, artists, and graphic artists working in America today. Through collaborative partnerships, we are achieving the principal goals of the *Guiding Principles for Federal Architecture*: (1) producing facilities that reflect the dignity, enterprise, vigor, and stability of the Federal Government; (2) avoiding an official style; and (3) incorporating the work of living artists in our public buildings.

My congratulations and sincere thanks to all the award recipients for helping GSA maintain its commitment to produce public buildings worthy of the American people.

A handwritten signature in dark ink that reads "Robert A. Peck". The signature is fluid and cursive, with the first letters of each name being capitalized and prominent.

Robert A. Peck
Commissioner
Public Buildings Service



RONALD REAGAN BUILDING AND
INTERNATIONAL TRADE CENTER
WASHINGTON, DISTRICT OF COLUMBIA

NATIONAL DATA PROCESSING CENTER
BUREAU OF THE CENSUS
U.S. DEPARTMENT OF COMMERCE
BOWIE, MARYLAND

MARK O. HATFIELD U.S. COURTHOUSE
PORTLAND, OREGON

U.S. PORT OF ENTRY
POINT ROBERTS, WASHINGTON

GRAPHIC DESIGN

BOOKLET
UNITED STATES COURT OF APPEALS BUILDING
FOR THE 9TH CIRCUIT
SAN FRANCISCO, CALIFORNIA

SIGNAGE
MARK O. HATFIELD U.S. COURTHOUSE
PORTLAND, OREGON

CITATIONS

ARCHITECTURE

ROBERT C. BYRD U.S. COURTHOUSE
CHARLESTON, WEST VIRGINIA

ON THE BOARDS

U.S. COURTHOUSE AND FEDERAL BUILDING
CENTRAL ISLIP, NEW YORK

U.S. POST OFFICE AND COURTHOUSE
BROOKLYN, NEW YORK

WILLIAM J. NEALON FEDERAL BUILDING
AND U.S. COURTHOUSE
SCRANTON, PENNSYLVANIA

HISTORIC PRESERVATION/
CONSERVATION

EDWARD GIGNOUX U.S. COURTHOUSE
PORTLAND, MAINE

RESTORATION
ALEXANDER CALOER'S FLAMINGO
CHICAGO, ILLINOIS

ENGINEERING

ENGINEERING AND ENVIRONMENTAL STUDY
U.S. COURTHOUSE AND FEDERAL BUILDING
PHOENIX, ARIZONA

LANDSCAPE ARCHITECTURE

JACOB JAVITS PLAZA
NEW YORK, NEW YORK

URBAN PLANNING

URBAN DESIGN GUIDELINES FOR
PHYSICAL PERIMETER AND ENTRANCE
SECURITY: AN OVERLAY TO THE MASTER
PLAN FOR THE FEDERAL TRIANGLE
WASHINGTON, DISTRICT OF COLUMBIA

GOVERNORS ISLAND LAND USE STUDY
NEW YORK HARBOR
NEW YORK, NEW YORK

ART

FEDERAL TRIANGLE FLOWERS
RONALD REAGAN BUILDING AND
INTERNATIONAL TRADE CENTER
WASHINGTON, DISTRICT OF COLUMBIA

BOUNDARY MARKERS
NATIONAL BUILDING MUSEUM
WASHINGTON, DISTRICT OF COLUMBIA

JUSTICE
WARREN B. RUOMAN U.S. COURTHOUSE
CONCORD, NEW HAMPSHIRE

AFRICA RISING
290 BROADWAY
NEW YORK, NEW YORK

UNTITLED (ARCHITECTURAL GLASS)
ROBERT C. BYRD U.S. COURTHOUSE
CHARLESTON, WEST VIRGINIA

LENS CEILING
FEDERAL BUILDING AND
U.S. COURTHOUSE
PHOENIX, ARIZONA

GRAPHIC DESIGN

RENEWING THE COMMITMENT
30TH ANNIVERSARY OF THE
ARCHITECTURAL BARRIERS ACT

RONALD REAGAN BUILDING AND
INTERNATIONAL TRADE CENTER
WASHINGTON, DC

HONOR AWARD

ARCHITECTURE

THIS BUILDING IS A
SUCCESSFUL INTERPRETATION
OF THE FEDERAL TRIANGLE
COMPLEX. IT HOLDS ITS OWN
AGAINST THE ORIGINALS —
A FEAT THAT IS SELDOM
ACCOMPLISHED. WHILE
THE BUILDING MAY BE TOO
HISTORICIST TO SOME PEOPLE,
IT SHOWS HOW EXCELLENCE
OF PROPORTION, EXQUISITE
DETAILING AND USE OF FINE
MATERIALS CAN TRANSCEND
STYLISTIC ISSUES TO CREATE
A COMPELLING URBAN PLACE.

— Jury Comment



Fitting the last piece into a puzzle is not always easy, particularly when the puzzle is the historic 70-acre Federal Triangle complex of Government office buildings in the heart of the Nation's capital and the piece is a 3.1-million-square-foot building—the second largest Federal building after the Pentagon. Eschewing a facile replication of the surrounding buildings, architect James Ingo Freed merged traditional and contemporary themes to create a mixed-use building of permanence and stature.

The key to the design is the turning of Pennsylvania Avenue. The insertion of Freedom Plaza in 1979 terminated the avenue's axis at 13th Street, bifurcating it and changing its direction. Rather than let it simply dwindle away, Mr. Freed designed a large domed rotunda at the corner of the building to act as a hinge that symbolically turns the avenue into a four-acre public courtyard. The rotunda serves as the front door for the International Trade Center.

The building's 14th Street side is the principal entrance to the Federal offices. To counter the linear bulk of the block-long Department of Commerce building across the street, Mr. Freed curved the Reagan Building's facade inward. While the limestone exterior maintains the scale and massing of the neighboring neoclassical buildings, the Reagan Building's classicism derives from Mr. Freed's contemporary interpretation of the style. Details are constructed by layered walls, or flat slabs of built up stone, one plane on top of the other. There are no pilasters *per se*, but only pieces of flat stone standing upright; no podium, but a rusticated base designed to capture light and shadow in abstract patterns.

Inside, the building reflects Mr. Freed's reputation as a modernist. A circular atrium 175 feet in diameter occupies the building's full 110-foot height and provides a stunning light-filled public space. To create a more human scale, Mr. Freed inserted a cone-shaped skylight inside the circle. The cone starts out low and ends up high, opening in a structural rhythm from a 30-foot span in the front to 175 feet in the back.



CREDITS

James Ingo Freed
Pei Cobb Freed & Partners
Architects LLP

Ellerbe Becket Architects
& Engineers, P.C.

National Capital Region
Public Buildings Service
U.S. General Services Administration



UILDING AND INTERNATIONAL TRADE CENTER



**NATIONAL DATA PROCESSING CENTER
BUREAU OF THE CENSUS
BOWIE, MARYLAND**

HONOR AWARD

ARCHITECTURE

Using a stainless steel tensile truss glazed system and metal flat and ribbed panels in a palette of white and gray, the architects created a sleek, airy computer and telecommunications center reflecting the Census Bureau's commitment to technology. Window walls and large expanses of glass provide a light-filled work environment while minimizing the mass of the 130,000-square-foot, one-story building that sits in a park-like suburban setting. The building projects an image of openness and accessibility, even though numerous protection devices are concealed within the structure to provide a high level of safety and security.

Flexibility and adaptability for computer and telecommunications equipment are achieved through an accessible cable-tray system in the corridors, allowing for easy recabling of computer and office modules. All of these modules are on flush-raised floors two feet deep. Movable partitions permit the open office spaces to be rearranged and the conference areas to be subdivided as needed. Views to the outdoors from offices, break areas, and corridors eliminate visual monotony.

To contain construction costs, economical ground-faced concrete bearing walls and a simple, lightweight joist roof system were used as the major components of the computer modules. Flooring and ceiling materials are "industrial" and easy to maintain, yet human in scale. A corrugated metal skin wraps the mechanical modules. A single-story design was chosen to avoid the cost of elevators and stairs.



AN ELEGANT AND OPEN WORK
OF ARCHITECTURE THAT
HONORS THE POETIC AND
SUBTLE ROLE OF TECHNOLOGY
AND DETAIL. A GREAT ROLE
MODEL FOR INEXPENSIVE
AND MODERN AESTHETIC
DEPLOYED IN A GENERALLY
NONPUBLIC BUILDING THAT
STILL CONVEYS ACCESSIBILITY
AND OBJECTIVITY APPROPRIATE
FOR THE U.S. CENSUS BUREAU.

— Jury Comment

CREDITS

*Steven M. Davis
Davis, Brody, Bond*

*Harold E. Davis
Toby + Davis*

*National Capital Region
Public Buildings Service
U.S. General Services Administration*

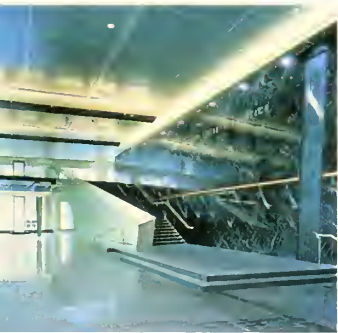
MARK O. HATFIELD U.S. COURTHOUSE
PORTLAND, OREGON

HONOR AWARD

ARCHITECTURE

THE BUILDING
CONSTITUTES A CARE
AND CONSIDERATION THAT
IS DIFFICULTLY REASSURING
IN SUCH A PROMINENT
PUBLIC BUILDING
THE ASYMMETRICAL,
YET BALANCED, FACADE
SPEAKS TO THE LANGUAGE
OF A COURTHOUSE IN
A REFRESHING
CONTEMPORARY WAY

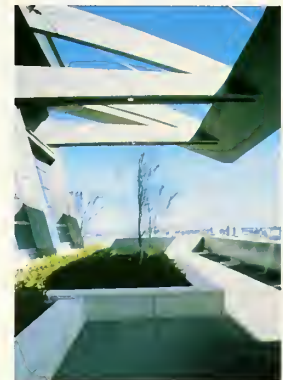
—Jury Comment



The courthouse takes its form from its context—a small city block adjacent to the historic Lownsdale and Chapman Square parks, commanding views of the Willamette River and Mount Hood, a strong pedestrian streetscape, and the nearby Justice Center, County Courthouse, and Portland Building—and a demanding functional program. The 563,300-square-foot building is actually a series of sculptural masses that work like separate buildings for various court-related functions.

A 16-story tower containing the courtrooms and judges' chambers intersects an eight-story "sidecar" containing administrative offices, a law library, and a cafe. The sidecar, which has a roof terrace open to the public, matches the height of the County Courthouse across the park and the "waistline" of the adjacent Justice Center. The tower is layered functionally from west to east. To the west, public lobbies with a glass curtain wall offer magnificent park views. At its heart, a limestone-clad moment frame houses the courtrooms and jury deliberation rooms. The limestone represents the permanence and weight of the judiciary. The courtrooms and jury deliberation rooms are filled with natural light via "light scoops" near the ceilings that channel sunlight in through the adjacent corridors, providing a view of the sky and visual interest. The judges' chambers are stacked and paired east of the courtrooms in glass bays with views of the river and mountains.

Capping the building is a dramatic arched roof that provides a rich acoustic ceiling and airy decorum to the 16th-floor ceremonial courtroom, where new citizens are sworn in and the highest profile cases are heard. The roof tapers to an aerodynamic edge with an awning dramatically cantilevered over another roof terrace with stunning views eastward to Mount Hood.



CREDITS

William Pedersen
Kohn Pedersen Fox Associates, P.C.

John A. Meadows
BOORA Architects, Inc.

Northwest/Arctic Region
Public Buildings Service
U.S. General Services Administration





U.S. PORT OF ENTRY
POINT ROBERTS, WASHINGTON

HONOR AWARD

ARCHITECTURE

The Point Roberts peninsula is the westernmost Port of Entry along the 49th parallel dividing the continental United States and Canada—the longest straight-line border in the world. The border station was conceived as a bold gesture to stand as a remote sentinel of national identity. The design focused on integrating an appropriately scaled and elegantly detailed building with the naturally forested setting to mark the international boundary and gateway.

A dramatic mast and cable structural system supports the building's two inspection canopies. These canopies are inspired by the masts and sails of the boats in the waters surrounding Point Roberts. As a counterpoint to the canopies, the internal program functions are housed in two wood-clad "boxes," reflecting the minimal development of the area—some residences, a small commercial center, and a marina. Open office and public information areas are located in glazed and steel-framed pavilions attached to the boxes. Continuous skylights along the intersection of the two components illuminate the steel joinery framing the open, airy interior. The "boxes" screen a busy road to the east, while the drive-through inspection areas, office space, and lobby face the forest, creating a primeval environment for workers and visitors.

CREDITS

David Miller
The Miller/Hull Partnership

Northwest/Arctic Region
Public Buildings Service
U.S. General Services Administration



IT'S CLEAN. IT'S CRISP.
IT'S TIGHT: IT WORKS.
IT FEELS LIKE IT WAS DONE
FOR THAT PLACE AND FEELS
RIGHT FOR THAT PLACE.
MATERIAL AND FORM COME
TOGETHER TO WELCOME THE
VISITOR AND TO MAKE THIS
TRANSITIONAL MARKER LESS
STRESSFUL. GOOD COLOR AND
PROVOCATIVE GEOMETRY.

— Jury Comment

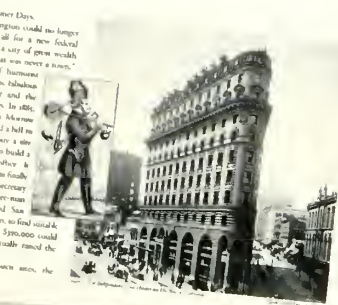


BOOKLET
UNITED STATES COURT OF APPEALS
BUILDING FOR THE NINTH CIRCUIT
SAN FRANCISCO, CALIFORNIA

HONOR AWARD

GRAPHIC DESIGN

The U.S. Court of Appeals building in San Francisco is one of America's most beautiful Federal buildings. Designed in the 1890s by James Knox, the Supervising Architect at the U.S. Treasury Department, the building is one of the finest examples of the American Renaissance style—a distinctly American expression of French Beaux-Arts classicism. The building was one of the few to survive the earthquake of 1906 but was severely damaged in the Loma Prieta earthquake in 1989. As a result, GSA undertook a complete renovation and 45,000-square-foot addition, along with a seismic retrofit using base-isolation technology. This booklet was published to commemorate the history and rebirth of this landmark building and inform the public about a unique American architectural treasure.



CREDITS

Rick Helf
Rightside Imaging

Pacific Rim Region
Public Buildings Service
U.S. General Services Administration

The design of the 5.5-by-8.5-inch, 48-page booklet was preceded by months of research on the building's history. At the same time, the building was photographed while being restored. The designer spent many hours studying the various marbles, woodwork, and carvings. This background work helped the designer create a look and feel for the booklet that reflects the building's luxurious materials and detailed ornamentation. The booklet contains many full-page photographs inset with details of the elaborate designs of the floors, walls, and ceilings.

Cost was considered throughout the process. Historic photographs were consolidated and reproduced in black and white, allowing a number of signatures to be printed in just two colors (black and spot varnish). Use of digital proofs expedited approvals and contained costs. The booklet was printed on a digital press, minimizing the make-ready process.

The text was judiciously edited and carefully coordinated with the photographs and illustrations. The result is an easy-to-read and visually compelling booklet that gives the reader a brief but complete view of the history and significance of this remarkable landmark.

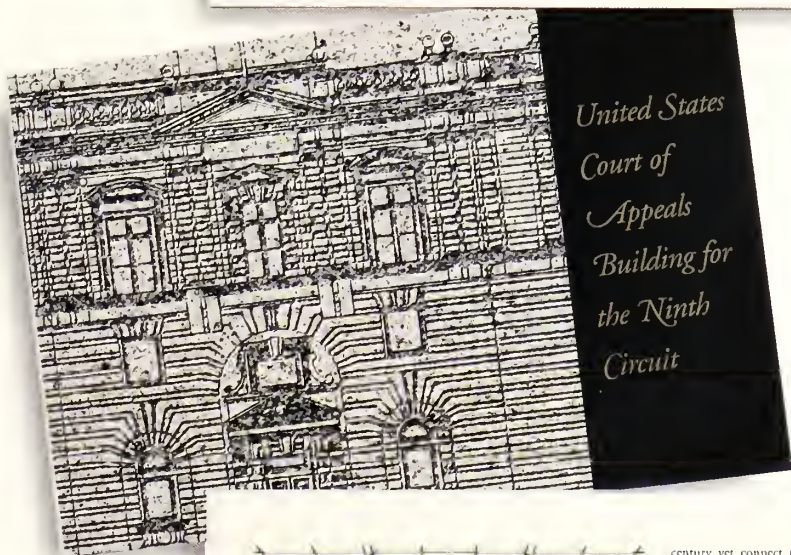
THE PUBLICATION
CELEBRATES THE BUILDING'S
HISTORY AND REBIRTH
THOUGH A SERIES OF
BEAUTIFUL PHOTOGRAPHS
ELEGANTLY PRESENTED.
IT ENGAGES THE READER
BY REVEALING LEVELS
THROUGH THE
BUILDING AND IN EFFECTUALLY
THROUGH THE PART TO REVEAL
A SMALL, COMPACT TEXT

— Jury Comment



a melange of marble mosaics, columns and carved Corinthian capitals, cast-plaster cupids and flowers, and stained-glass windows.

The bounty of California agriculture is expressed in the garlands of fruits and vegetables – corn, pears, apples, grapes and artichokes – carved in marble around the columns and door frames. The motif also appears in the exuberantly ornamented ceiling. Three ceramic-mosaic lunettes decorate the south wall, depicting “Sciences, Literature and the Arts,” the “Philippines, Puerto Rico, Columbia, and Hawaii,” “Agriculture, California, and Mining.” Courtroom No. Two is smaller and far more restrained. Created for the Circuit Court, it is elegant in its comparative simplicity. The sides of the mahogany benches for the judge and clerk are covered with beautiful slabs of red Numidian marble, inlaid with a blue and white glass mosaic. Two big white marble catynids – female



century yet connect to the past in real and poetic ways. To link the atrium to the old building, Hattman had granite walks built around its perimeter. The steel spindles of the stairway railings echo the cages of the old postal windows lining the west wall; the library's white marble counters allude to those windows as well. Layers of history unfold as one moves from the old building to the center of the new. A web of steel beams running along the atrium roof connects the new space to the old, tying them together visually and structurally. These “seams” are covered with glass membrane skylights that let natural light pour into both the atrium and the adjoining historic spaces. For the first time the general public can see the beautiful courtyard facades.

Strengthened to withstand the force of nature and restored to its original splendor, this beautiful building stands as a testament to the

people who built it. The American taxpayers at the end of the 19th century gave us a building worth saving. Those at the end of the 20th century have continued the legacy by preserving this architectural treasure for future generations.



SIGNAGE

MARK O. HATFIELD U.S. COURTHOUSE

PORTLAND, OREGON

HONOR AWARD

GRAPHIC DESIGN



THE GRAPHIC DESIGNER HAS
THOUGHTFULLY INTEGRATED
A REFINED UNDERSTOOD
INFORMATION SYSTEM INTO
THE DESIGN OF A COMPLEX
ENVIRONMENT.

— Jury Comment

The signage for the new Mark O. Hatfield U.S. Courthouse is distinguished by its thoughtful integration into the architecture. The graphic design team was challenged to develop a multifaceted environmental graphics program that would reflect the timeless tradition and dignity of the judiciary within the context of a modernist building containing state-of-the-art technology. The project encompassed not only exterior and interior signage but also the planning and design of electronic video displays for court calendars and an interactive touch-screen building directory system.

Court clerks used to post courtroom schedules by hand on clipboards at each courthouse entrance. This antiquated and inefficient system was replaced in the new courthouse by integrating electronic information displays into the architecture at 26 lobby locations in the 16-story building. A video wall adjacent to the law court elevator lobby displays each day's proceedings. This display wall is augmented by interactive electronic information displays in each courtroom floor lobby, allowing access to the building directory and other information. The information on the interactive electronic displays, including a home page and floor plans, was designed by the same team that designed the building's signage to ensure compatibility and continuity. Working with the architects, the graphic designers developed stainless steel equipment enclosures for the interactive system so that they became a compositional element along with the limestone, cherrywood, and plaster walls.

CREDITS

Michael Reed
Mayer/Reed

Northwest/Arctic Region
Public Buildings Service
U.S. General Services Administration







Public Buildings Service Commissioner Robert A. Peck (front row, left) with the GSA Design Awards jury: Chair Robert A. M. Stern (front) and jurors (left to right) Garth Rockcastle, William Hellmuth, Leslie Gallery-Dilworth, Pamela Hawkes, Charles Durrett, Tom Moran, Allison Williams, Fred Kelley, Arthur Gensler.

JURY

ROBERT A. M. STERN (CHAIR)

NEW YORK, NEW YORK

ARCHITECTURE

CHARLES DURRETT

BERKELEY, CALIFORNIA

LANDSCAPE CARE

LESLIE GALLERY-DILWORTH

PHILADELPHIA, PENNSYLVANIA

GRAPHIC DESIGN

ARTHUR GENSLER

SAN FRANCISCO, CALIFORNIA

INTERIOR DESIGN

PAMELA HAWKES

BOSTON, MASSACHUSETTS

HISTORIC PRESERVATION

WILLIAM HELLMUTH

WASHINGTON, DISTRICT OF COLUMBIA

INFRASTRUCTURE

FRED KELLEY

ARLINGTON, VIRGINIA

ENGINEERING

TOM MORAN

TRENTON, NEW JERSEY

ART

GARTH ROCKCASTLE

MINNEAPOLIS, MINNESOTA

ARCHITECTURE

ALLISON WILLIAMS

SAN FRANCISCO, CALIFORNIA

ARCHITECTURE

1 9 9 8 C I T A T I O N S

DESIGN AWARDS

ROBERT C. BYRD U.S. COURTHOUSE
CHARLESTON, WEST VIRGINIA

CITATION

ARCHITECTURE

THE COURTHOUSE COMBINES
A VARIETY OF STYLISTIC
ROOTS — NEOCLASSICAL,
EGYPTIAN AND ART DECO.
TO NAME JUST A FEW —
TO CREATE ITS OWN
HETEROGENEOUS LANGUAGE,
WHICH IS APPLIED TO THE
ENTIRE PROJECT WITH A
DELIBERATE CONSISTENCY.
THE DETAILS AND ORNAMENT
ARE BOTH INVENTIVE AND
EXTREMELY WELL CRAFTED.

— Jury Comment

Balancing the solemnity and noble principles of the justice system with the needs of the people who encounter the system on a day-to-day basis, the Robert C. Byrd U.S. Courthouse is classical in disposition but modern in detail. Located on a city block adjacent to other government and court buildings in downtown Charleston, the seven-story, 325,000-square-foot courthouse is the second-largest building in West Virginia. It strives to relate to other Charleston civic landmarks, including renowned architect Cass Gilbert's gold-domed State capitol and a late 19th-century Richardsonian Romanesque town hall. The base of the building is clad in heavy rusticated stone, with a four-story portico marking the main entrance. The top of the building is crowned with an oversized, perforated metal cornice with Art Deco-inspired detailing.

Inside, the building is organized around a skylit rotunda. The first four floors are Federal offices, and floors five and six each contain four courtrooms grouped around a central waiting area. The courtrooms are ringed by secure corridors and corner offices. This is the first courthouse to be designed using the revised *U.S. Courts Design*

Guide that requires separate and secure corridors for judges, prisoners, and the public. The top floor contains a ceremonial courtroom overlooking the Kanawha River and four appellate judges' chambers.



CREDITS

Gary Haney
Skidmore, Owings and Merrill LLP

Mid-Atlantic Region
Public Buildings Service
U.S. General Services Administration

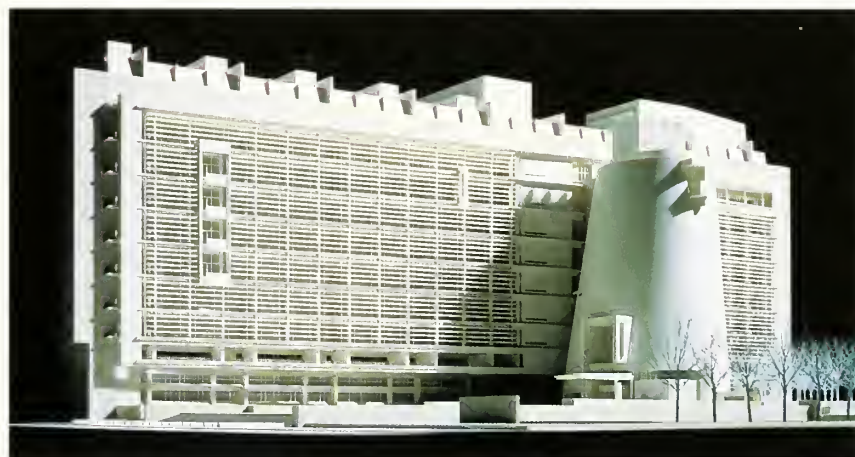


U.S. COURTHOUSE AND FEDERAL BUILDING

CENTRAL ISLIP, NEW YORK

CITATION

ON THE BOARDS



CREDITS

Richard Meier
Richard Meier & Partners

Michael Spector
The Spector Group

Northeast and Caribbean Region
Public Buildings Service
U.S. General Services Administration

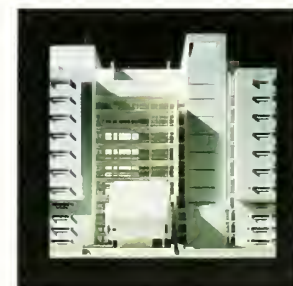
Clarity of internal organization and direct circulation were guiding principles for this crisp, white, rectilinear Federal courthouse overlooking the Atlantic Ocean on Long Island. A striking conical drum encloses the entry and leads to a soaring 11-story atrium that provides light and a central reference point for public circulation on each floor. Public corridors are on the south facade, with magnificent ocean views. This gives transparency and a sense of openness consistent with the ideals of a democratic society to this large, 925,000-square-foot courthouse. Staff circulation zones and judges' chambers are on the north side.

The conical drum is a contemporary expression of the Beaux-Arts entry hall and the early American bell tower—a landmark element at once recognizable as the entry. It is designed to serve as an appropriately scaled arrival point for large crowds entering the building. On the north facade, the ceremonial courtroom extends from the building and is expressed as a chamfered box in counterpoint to the conical entry drum.

A courtroom module is stacked four high and wide along a massive three-foot-thick limestone wall. One side opens to the courtrooms. On the other side are public lobbies with ocean views through louvered glass. Another limestone wall perpendicularly bisects the first, separating district and magistrate courts from the bankruptcy courts.

THE JURY ADMIRER THE
ELEMENTAL QUALITY OF THE
COMPOSITION WHEREIN THE
FUNCTIONAL COMPONENTS
ARE CLEARLY EXPRESSED
AND ORGANIZED BUILDING
MATERIALS INTERFACE SIMPLY
AND ELEGANTLY TO AMPLIFY
THE READING OF THE
VOLUMES WITHIN THE
OVERALL BUILDING MASS
THE LAYERING OF THE
EXTERIOR WALL SYSTEM IS
DRIVEN BY THE GOAL TO
ARTICULATE SCALE AND LIMIT
CONTROLLED LIGHT INTO THE
PUBLIC CORRIDORS AND IS
MASTERFULLY ACHIEVED

— Jury Comment



U.S. POST OFFICE AND COURTHOUSE

BROOKLYN, NEW YORK

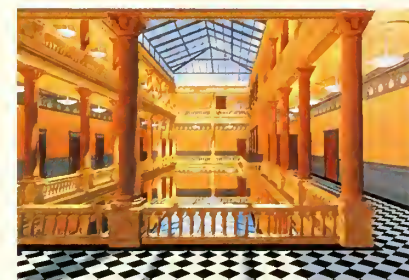
CITATION

ON THE BOARDS

Approximately 85,000 square feet of space are being deftly inserted into the heart of this historic landmark to renew its place in the civic life of Brooklyn. By filling in portions of the light court of the 1933 addition to this late 19th century Romanesque Revival Federal Courthouse and Post Office, the building will have a spacious new mezzanine, four new courtrooms on the second and third floors, and 40,000 square feet of new, efficient office space on the upper floors to service the courts and U.S. Attorneys. The Postal Service will occupy the existing loading platform at ground level, the first floor of the 1933 addition, and the new mezzanine.

Significant historic elements are being restored, and new elements are being carefully integrated into the historic fabric to introduce maximum natural light. Original wood and marble are being cleaned and restored, and paint colors and patterns are being replicated. To determine the original paint colors, successive layers of paint are being removed in a series of test “windows” until the original surface is revealed.

A new monumental flight of steps scaled to the existing building connects the entrances to the street and overlooks a block-long public park.



THE DESIGN IMPROVES BUILDING CIRCULATION AND ADDS VALUABLE PROGRAM SPACE WITHOUT SACRIFICING THE SPIRIT OF THE SIGNIFICANT INTERIOR SPACES AND WITH LITTLE OR NO IMPACT ON ITS EXTERIOR APPEARANCE. THE CLEVER DESIGN SOLUTION, AS WELL AS THE RESTORATION OF HISTORIC SPACES, DEMONSTRATES THAT RESPECT FOR HISTORIC ARCHITECTURE NEED NOT HAMPER CREATIVITY.

— Jury Comment

CREDITS

R. M. Kliment
Frances Halsband
R. M. Kliment & Frances Halsband
Architects

Northeast and Caribbean Region
Public Buildings Service
U.S. General Services Administration



**WILLIAM J. NEALON FEDERAL BUILDING
AND U.S. COURTHOUSE
SCRANTON, PENNSYLVANIA**

CITATION

ON THE BOARDS

THE USE OF MATERIALS AND THE RHYTHM AND PROPORTIONS OF THE OPENINGS IN THE NEW PIECE ECHO THOSE OF THE EXISTING BUILDING, WHILE THE DETAILS PROVIDE A CLEAR SENSE OF CONTEMPORARY SPIRIT AND CONTRAST. THE CONSIDERATION OF PUBLIC SPACE AS THE ORGANIZING FORCE AND THE USE OF THE ENTRANCE ATRIUM TO LINK THE TWO BUILDINGS ENABLE THE ORIGINAL BUILDING TO REMAIN A VITAL PART OF THE NEW COMPLEX AND CREATE EXCITING OPPORTUNITIES FOR INTERACTION.

— Jury Comment



This project is notable for its success in making a complex of two buildings—one a Depression-era neoclassical Courthouse and Post Office and the other a new building—work functionally and symbolically as a single, unified building. The design endows the new and existing buildings with their own identities, reflecting both a respect for history and a need for making public buildings appropriate to their times.

The new companion building is equal in architectural and urban presence to its restored neoclassical neighbor. The new building avoids historic symbolism or stylistic reference to the existing building's traditional ornamentation, while being careful to respect the older building's materials and proportions. The two buildings read as different generations of the same family. The unity of the complex is achieved by a large sky-lit atrium through which the public accesses both buildings. Opening onto Courthouse Square through a four-story curtain wall, this transparent entry space substitutes for the ubiquitous rotunda common to many government buildings and emphasizes the court's status as an open and democratic institution.



CREDITS

Peter Q. Bohlin
Bohlin Cywinski Jackson, Architects

Mid-Atlantic Region
Public Buildings Service
U.S. General Services Administration

EDWARD GIGNOUX U.S. COURTHOUSE

PORTLAND MAINE

CITATION

HISTORIC PRESERVATION/CONSERVATION



A sensitive restoration and renovation of the U.S. Courthouse in Portland has provided a state-of-the-art court facility while restoring the historic character of the building. The original 1911 courthouse, which is on the National Register of Historic Places, was an imposing, two-story, granite structure with one District courtroom. In 1932, the building was expanded to occupy the whole block and include a Post Office. Over the years, repairs and renovations removed and obscured many of the building's original fixtures and finishes. Its programmatic needs changed, and a number of court functions were taking place in inadequate and inappropriate converted spaces.

A new District courtroom with judge's chambers and jury room was created out of converted office space and the former Post Office. The square shape of the courtroom responds to the District judge's desire for a balanced arrangement of the judge, jury, public, and court staff around a central "well" of tables for the defense and the prosecution. A mural depicting a modern interpretation of the *Allegory of Good Government* surrounds the upper portion of the courtroom. The original District courtroom was restored, including reconstruction of the original ornamental plaster ceiling. A new witness stand and jury box meet today's requirements while remaining compatible with the courtroom's historic oak furnishings. On the exterior, aluminum windows were replaced with wood windows with the profiles of the originals.

Security has been improved by an addition within the existing service courtyard consisting of a new stair and elevator core, a secure sallyport, and judges' parking.

CREDITS

Andrea P. Leers
Leers Weinzapfel Associates Architects

New England Region
Public Buildings Service
U.S. General Services Administration



THIS REMODELING AND RESTORATION PROJECT BALANCES CAREFUL RENEWAL OF THE SIMPLE DIGNITY OF THE ORIGINAL PUBLIC SPACES WITH CONTEMPORARY AND COMPLEMENTARY DESIGN OF NEW COURTROOM SPACES. THE THOUGHTFUL RESEARCH, SENSITIVE DESIGN AND CAREFUL CRAFTSMANSHIP THAT UNDERLIE THIS PROJECT WILL EXTEND THE USEFUL LIFE OF THIS TREASURED BUILDING. WELL-THOUGHT-OUT SUSTAINABLE WELL-THOUGHT-OUT SUSTAINABLE WELL-THOUGHT-OUT SUSTAINABLE

— Jury Comment

RESTORATION
ALEXANDER CALDER'S FLAMINGO
CHICAGO, ILLINOIS

CITATION

HISTORIC PRESERVATION/CONSERVATION

CREDITS

Robert G. Lodge
McKay Lodge Fine Arts Conservation
Laboratory, Inc.

Great Lakes Region
Public Buildings Service
U.S. General Services Administration



Flamingo by Alexander Calder was installed at the Chicago Federal Center in 1974. Its graceful curves and brilliant orange complement and contrast with the black and blocky enormity of the Mies van der Rohe buildings closing in and towering around it.

Restoring this internationally renowned sculpture and symbol of GSA's commitment to quality public art required the application of industrial techniques to art conservation. New industrial coating materials and the methodologies of the modern steel-coating industry provided a solution to a problem that was addressed three times in the past by simple, but ineffective, repainting. Complete removal of all of the coating was necessary because of accumulated thickness. Both accurate color and a very specific surface quality were required. Color mixing, ambient temperatures and humidity, and timing of applications were critical. The result—achieved in consultation with the Calder Foundation—is a finish that matches the original in color and surface quality while adding superior color-retention properties and protection against moisture penetration.

THE USE OF STATE-OF-THE-ART METHODS AND EXPERTISE HAVE SET STANDARDS FOR OTHER TO CONSULT WHEN FACED WITH OUTDOOR SCULPTURE PRESERVATION PROJECTS ACROSS THE COUNTRY. THIS PROJECT SHOULD SERVE TO STIMULATE OTHERS TO BEGIN SIMILAR PRESERVATION EFFORTS ON ENDANGERED WORKS.

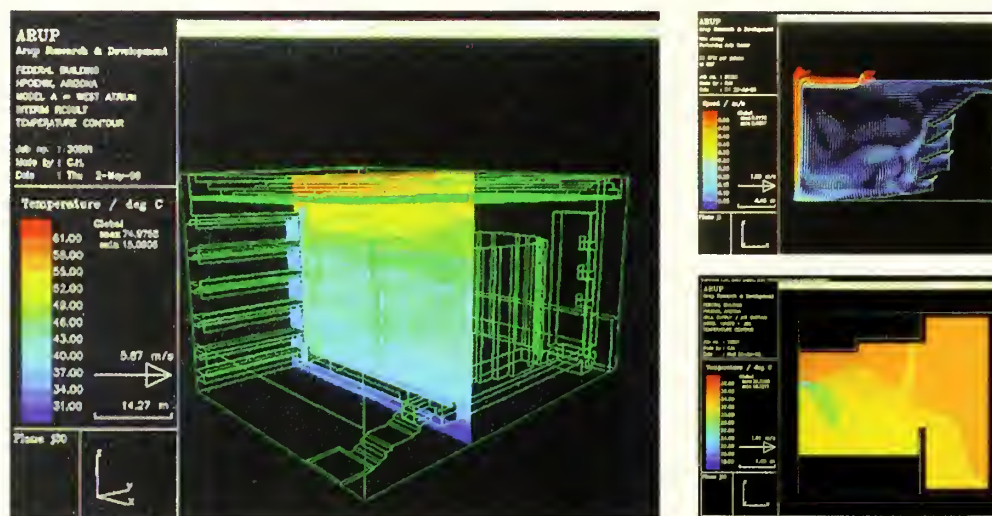
—Jury Comment



ENGINEERING AND ENVIRONMENTAL STUDY
U.S. COURTHOUSE AND FEDERAL BUILDING
PHOENIX, ARIZONA

CITATION

ENGINEERING



The heart of the new U.S. Courthouse and Federal Building in Phoenix will be a stunning six-story, 58,000-square-foot rectangular glass atrium. This bold design by architect Richard Meier was made economically feasible and environmentally responsible by designing a passive climate-controlled cooling system.

Using digital modeling techniques, Ove Arup & Partners worked closely with GSA and its architects to demonstrate that a passive system that relies on evaporation, natural ventilation, shading devices, and the use of conditioned spill air from adjacent balconies could achieve sufficient cooling in this very hot Sonora Desert environment to make Mr. Meier's vision a reality. Air will enter the atrium through an inlet just below the ceiling and will be cooled by water-spray nozzles above the balconies. The high-density cooled air will descend along the balconies to the floor of the atrium and then flow out through openings a few meters above the floor level.

CREDITS

Mahadev Raman
Ove Arup & Partners

Pacific Rim Region
Public Buildings Service
U.S. General Services Administration

Over Arup & Partners
designed an innovative
unique solution to
a complex building
challenge that allows
the courthouse to
be built with a strong
environmental and
architectural and
functional value to
the building.

- Jury Comment



JACOB JAVITS PLAZA

NEW YORK, NEW YORK

CITATION

LANDSCAPE ARCHITECTURE

With a humorous poke at Frederick Law Olmsted, the revered co-designer of New York's Central and Prospect Parks, and a modern interpretation of 17th century French *parterres de broderie* in which clipped hedges, grass, and colored earth were used to energize flat open spaces, landscape architect Martha Schwartz has created a functional and lively open space for the 1967 Federal office tower at 26 Federal Plaza.

The Jacob Javits Plaza, in the heart of lower-Manhattan's civic district, is busiest at lunchtime on weekdays. To provide ample seating, Ms. Schwartz filled the plaza with "hedges" made of double strands of bright green New York City park benches that loop back and forth, creating intimate circles for groups and gentle outside curves for individuals. The bright green enlivens the plaza, which for the most part is in the shade. The benches swirl around 6-foot-tall grassy mounds that spray mist on hot days. Blue enameled drinking fountains, orange wire-mesh trash cans, and standard light poles that have been elongated and pulled out of proportion provide a space recognizable to New Yorkers, yet a "little mad," according to Ms. Schwartz.



THE LYRICAL CURVING
BENCHES AND BOLDLY
POSITIONED PLANTERS
ENLIVEN A FLAT URBAN PLAZA
IN COLORFUL COUNTERPOINT
TO THE GRIDLOCKED PATTERN
OF ONE'S NORMAL EXPERIENCE
OF MOVEMENT IN MANHATTAN.
THE WORK ESTABLISHES A
MOST UNEXPECTEDLY DISTINCT
AND CHEERFUL URBAN OASIS
IN CONTRAST TO MOST OTHER
EXTERIOR HARD-SURFACED
PLAZASCAPES. THE USE OF
THE STANDARD NYC PARKS
DEPARTMENT BENCH AS
THE MODULE TO ACHIEVE
THE OVERALL DESIGN IS A
BRILLIANT EFFORT TO CREATE
A WORK OF PROFOUND
INTEREST TO THE PUBLIC'S
EXPERIENCE.

—Jury Comment



CREDITS

Martha Schwartz
Martha Schwartz, Inc.

Northeast and Caribbean Region
Public Buildings Service
U.S. General Services Administration

URBAN DESIGN GUIDELINES

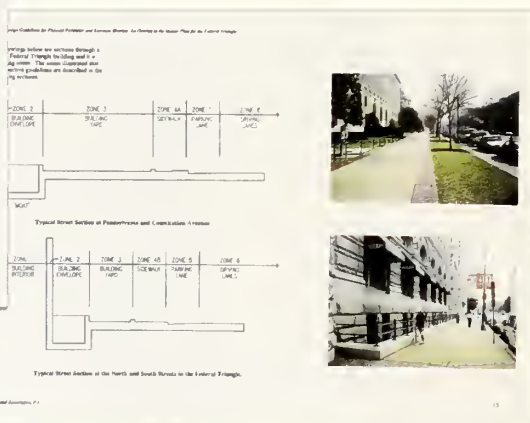
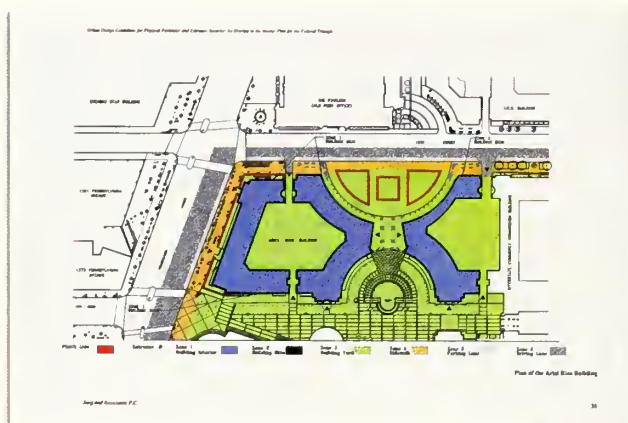
FOR PHYSICAL PERIMETER AND ENTRANCE SECURITY:

AN OVERLAY TO THE MASTER PLAN FOR THE FEDERAL TRIANGLE

WASHINGTON, DC

CITATION

URBAN PLANNING



In the aftermath of the Oklahoma City bombing, security has become a pressing issue for Federal agencies. Concern has been particularly high in the Federal Triangle, the historic 70-acre complex in downtown Washington that houses more than 25,000 Federal employees and is the headquarters for several high-profile agencies, including the Department of Justice and the Internal Revenue Service. The area—a critical element in the capital's urban fabric as a gateway to the Mall for tourists and southern boundary of the city's increasingly lively downtown—could potentially become a minefield of intrusive and unsightly barriers. The U.S. General Services Administration was challenged to find a way to provide cost-effective security while maintaining—even enhancing—the vitality and character of the area and minimizing limitations on public access.

As a first step toward a solution, GSA organized a design charrette to develop guidelines for physical perimeter and entrance security that will help Federal agencies and design review bodies, such as the Commission of Fine Arts and the National Capital Planning Commission, deal with security issues in the Federal Triangle in a consistent, comprehensive manner. These guidelines will help ensure that this historic area of architectural treasures will be safe, yet remain as open as possible to the public.

CREDITS

Suman Sorg
Sorg and Associates, P.C.

National Capital Region
Public Buildings Service
U.S. General Services Administration

PERIMETER SECURITY AND PERSONAL SAFETY HAVE BECOME CENTRAL CONCERNS FOR FEDERAL AGENCIES AND DESIGNERS OF FEDERAL FACILITIES. THIS STUDY AND ITS RECOMMENDATIONS ARE MOST IMPORTANT. THE DESIGN GUIDELINES ADDRESS CRITICAL ECONOMIC, SOCIAL, AND AESTHETIC ISSUES THAT THE EXISTING URBAN BUILDINGS AND TREESCAPES POSE. THESE ARE BROADLY CONSIDERED AND WELL PRESENTED. THEY WILL HELP EDUCATE THE VARIOUS MANAGERIAL PERSONNEL, TECHNICAL EXPERTS, AND PUBLIC CONSTITUENCIES INVOLVED IN THE REVIEW AND APPROVAL OF SECURITY MEASURES BOTH IN THE FEDERAL TRIANGLE AND

—Jury Comment

GOVERNORS ISLAND LAND USE STUDY
NEW YORK HARBOR
NEW YORK, NEW YORK

CITATION

URBAN PLANNING

For more than two centuries, Governors Island in New York Harbor was used exclusively as a military post. In the summer of 1997, the post was closed, and Congress directed the U.S. General Services Administration to sell the island. Located one-half mile from Lower Manhattan, it contains 225 structures on 172 acres of land, including more than 100 acres of open space. Approximately 92 acres have been designated as a National Historic District, featuring 18th century fortifications, pre-Civil War arsenal buildings, Victorian housing, and early 20th century neoclassical architecture.

Recognizing the special qualities of the island, GSA commissioned a land use study. The study explores solutions for creating an economically viable reuse scenario that will balance historic preservation concerns with sensitive and thoughtful new design, encourage public access, and integrate the island into larger scale local and regional planning efforts. It was designed to both inform the public and guide development of an Environmental Impact Statement. The study presents six options: reuse, academic, recreation, mixed-use, maximum development, and phase-in. A financial analysis was performed for each of the options. Thirteen Federal, State and city agencies; more than 30 national and local educational, civic, and planning organizations; and over 300 individuals provided input.

THIS STUDY—WITH ITS
 ALTERNATIVE DEVELOPMENT
 OPTIONS AND EXTENSIVE
 PUBLIC PARTICIPATORY
 PROCESS—IS AN EFFECTIVE
 MODEL FOR HOW THE FEDERAL
 GOVERNMENT SHOULD EMBARK
 ON DISPOSING OF THE
 PROPERTIES IT NO LONGER
 NEEDS. ITS SIX ALTERNATIVE
 LAND USE OPTIONS ARE
 BASED ON RELEVANT URBAN
 ENVIRONMENTAL, ECONOMIC,
 SOCIAL AND HISTORIC
 FACTORS. THE STUDY HAS
 SERVED LOCAL AND FEDERAL
 INTERESTS IN IMPROVING THE
 PROSPECTS FOR SIGNIFICANT
 AND APPROPRIATE
 DEVELOPMENT IN THE FUTURE.

— Jury Comment

CREDITS

John H. Beyer
 Beyer Blinder Belle Consortium

 Northeast and Caribbean Region
 Public Buildings Service
 U.S. General Services Administration



FEDERAL TRIANGLE FLOWERS

RONALD REAGAN BUILDING AND INTERNATIONAL TRADE CENTER

WASHINGTON, DC

CITATION

ART

THE ARTIST MASTERFULLY
UTILIZED THE STYLING
OF THE DECE STRAUS
MEMORIAL FOUNTAIN AT THE
14TH STREET ENTRANCE IN
THE PLACEMENT OF THESE
SCULPTURES. TOGETHER,
THE SCULPTURES WORK IN
COMPLEMENTARY UNISON
WITH THE COMPLETED
FEDERAL TRIANGLE BY
CREATING THESE TWO VERY
ELEGANT AND SUCCESSFUL
WORKS, THE ARTIST, IN
ESSENCE, HAS PAID A
DISTINCT TRIBUTE TO THE
FEDERAL TRIANGLE PERIOD
OF ART-IN-ARCHITECTURE.

— Jury Comment



CREDITS

Stephen Robin
Artist

National Capital Region
Public Buildings Service
U.S. General Services Administration

As an allusion to the architectural ornamentation so evident in the historic buildings of the Federal Triangle in Washington, DC, but absent from the new Ronald Reagan Building and International Trade Center, artist Stephen Robin chose flowers—albeit 14-foot cast aluminum flowers—to link the neoclassical Ariel Rios Building to the new building across a four-acre public courtyard. Flowers are traditional landscape architectural devices for defining boundaries and creating awareness of transitions.

The forms of the two flowers—a lily and a rose—combine Beaux Arts and Art Deco influences, a reference to the transition from one style to the other in the architectural ornamentation of the Federal Triangle. While the flowers share characteristics of both styles, the emphasis in the lily is on the horizontal and flowing and in the rose, on the diagonal and staccato.



BOUNDARY MARKERS
NATIONAL BUILDING MUSEUM
WASHINGTON, DC

CITATION

ART

To create a precinct for the National Building Museum, a grand 1881 Italian Renaissance-style structure built for the U.S. Pension Bureau, Raymond Kaskey created a boundary marker representing the building arts. The artist turned a classical urn form into a plumb bob. The plumb bob was chosen for its universal symbolism as a building tool; it always points straight down to form a perfect vertical line.

The plumb bob is supported by a tripod composed of six male and female figures in construction clothing. The figures evoke the figurative procession in the building's three-foot-high frieze depicting Union Army soldiers. On top of the plumb bob, riggers' shackles form an ornamental band reminiscent of the classical egg and dart motif. The seven and a half-foot plumb bob and figurative tripod are made of glass-fiber-reinforced cement that matches the terra-cotta frieze. The base of the marker is a circular brick column resting on a round plinth. A marker has been placed at each corner of the building's Judiciary Square site.

CREDITS

Raymond Kaskey
Artist

National Capital Region
Public Buildings Service
U.S. General Services Administration



THE ARTIST HAS ACHIEVED
A TRIUMPHANT SYNTHESIS
OF COMPOSITION, SCALE,
MATERIALS, AND SITING.
DEPICTING THE PRESENT-
DAY HEROES OF THE
NATIONAL BUILDING
MUSEUM, THE SCULPTURAL
MARKERS COMPLEMENT THE
PRE-EXISTING TERRA-COTTA
FRIEZE OF HEROES THAT
WRAPS AROUND THE SIDE
OF THE BUILDING IN
TIMELESS FASHION.

— Jury Comment

JUSTICE

WARREN B. RUDMAN U.S. COURTHOUSE
CONCORD, NEW HAMPSHIRE

CITATION

ART

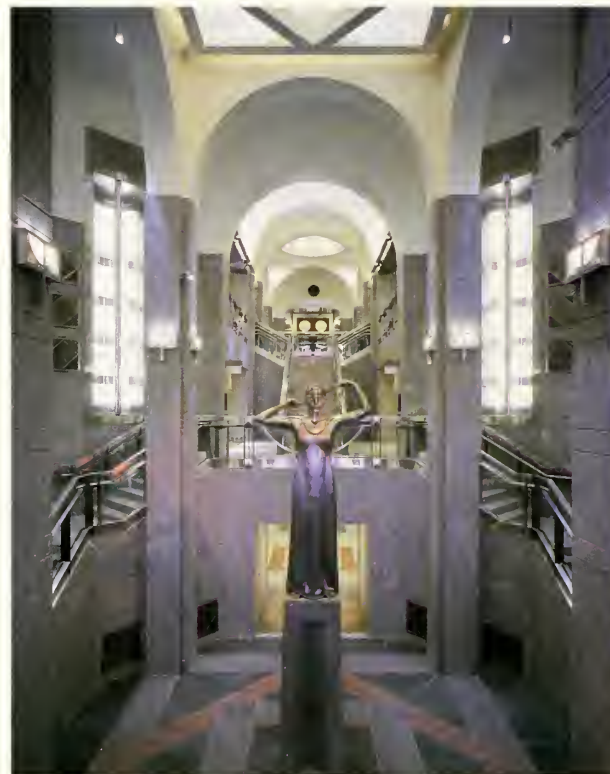


THE ARTIST'S UNDENIABLE CLARITY IN PRESENTING THE SUBJECT, JUSTITIA, IS REMARKABLE IN ITS SERENITY AND ITS RELATIONSHIP TO THE ARCHITECTURAL SPACE. THE GLEAMING STAINLESS STEEL OF THE WORK IS A UNIQUE AND SOMEWHAT UNEXPECTED CHOICE OF MEDIUM FOR THE PUBLIC BUILDING. THE COMPOSITION OF THE FIGURE, WITH HER BLINDFOLD AND RAISED ARMS, IMMEDIATELY CONVEYS A MESSAGE OF OBJECTIVITY.

— Jury Comment

Aloof, yet ever present, *Justice* in the form of a nine-and-a-half-foot stainless steel sculpture standing squarely on an eight-foot granite base dominates the soaring 36-foot-high lobby of the new Warren B. Rudman U.S. Courthouse in Concord, New Hampshire. As the focal point of the lobby, the figure restates in sculptural form the vertical thrust of the space.

Shedding her traditional scale and sword, *Justice* is raising her arms to tighten the knot in her blindfold to ensure objectivity and greater clarity of judgment. The confrontational directness of the stance and the simplicity of the form have a contemporary feel, yet evoke the ancient art of Egypt and Asia. Stainless steel—the same material used for the stair railing and lobby fixtures—gives the figure a shimmering, ethereal quality, yet is universally recognized as being very durable and is thus an appropriate medium for this symbol of the American judicial system.



CREDITS

Diana K. Moore
Artist

New England Region
Public Buildings Service
U.S. General Services Administration

AFRICA RISING
290 BROADWAY
NEW YORK, NEW YORK

CITATION

ART

Two tons of cast bronze rising in powerful majesty to a height of 18 feet, *Africa Rising* is not a timid memorial to its African Burial Ground site in New York City, but an ark of collective history. Artist Barbara Chase-Riboud has created a vessel for human reflection that plows an ocean of time and space, evoking the intricate and delicate interweaving of the common history and heritage of all citizens of the United States.

The African Burial Ground was unearthed in 1991 during excavation for the Federal building at 290 Broadway. The recovery of this important cultural resource generated broad community discourse on the cultural significance and historic preservation of the largest and only known urban pre-Revolutionary African cemetery in America.

Through community activism and commitment, the site was awarded designations as both a National Historic Landmark and a New York City Historic District.

CREDITS

Barbara Chase-Riboud
Artist

Northeast and Caribbean Region
Public Buildings Service
U.S. General Services Administration



THE WORK CONVEYS THE
POWERFUL EMOTIONS AND
MEANING OF THIS HISTORIC
SITE. THE ARTIST'S
SUCCESSFUL USE OF
SUBSTANTIAL SCALE AND
PERMANENT MATERIALS
RESULTS IN A SYMBOLIC
LANDMARK SCULPTURE
STUNNING IN FORM,
BEAUTY AND RICH IN
COLLECTIVE HISTORY

Jury Comment

UNTITLED (ARCHITECTURAL GLASS)

ROBERT C. BYRD U.S. COURTHOUSE

CHARLESTON, WEST VIRGINIA

CITATION

ART

Complementing the classical architectural form and modern details of the new Charleston courthouse, artist David Wilson has adapted traditional stained-glass methods and materials to produce contemporary “glass walls” for the building. The installation consists of approximately 2,000 square feet: a large expanse in the fifth- and sixth-floor waiting areas off the courtrooms and three tall sections above and flanking the doors in the three-story entrance lobby.

Intricate patterns of diverse colors, textures, and types of glass create multidimensional surfaces. Transparent glass allows the viewer to see outside, while darker colors and more opaque glass hold the surface. Warm colors and geometric motifs complement those used throughout the interior and exterior surfaces of the building. Changes in light over the course of the day and night and across the seasons produce a wide range of visual effects to delight and fascinate both occupants and passersby.

CREDITS

David Wilson
Artist

Mid-Atlantic Region
Public Buildings Service
U.S. General Services Administration

THE ELEGANT AND
DELIBERATE JUXTAPOSITION
OF GEOMETRY AND COLOR
IN THIS WORK RESULTS
IN A BRILLIANT MELDING
OF TRADITION WITH
CONTEMPORARY ARTISTIC
AND ARCHITECTURAL INTENT
THE EXEMPLARY USE OF
SCALE AND COLOR IN THE
WORK CREATES A UNIQUE
PERCEPTION OF THE
ENTRANCE SPACE

Jury Comment



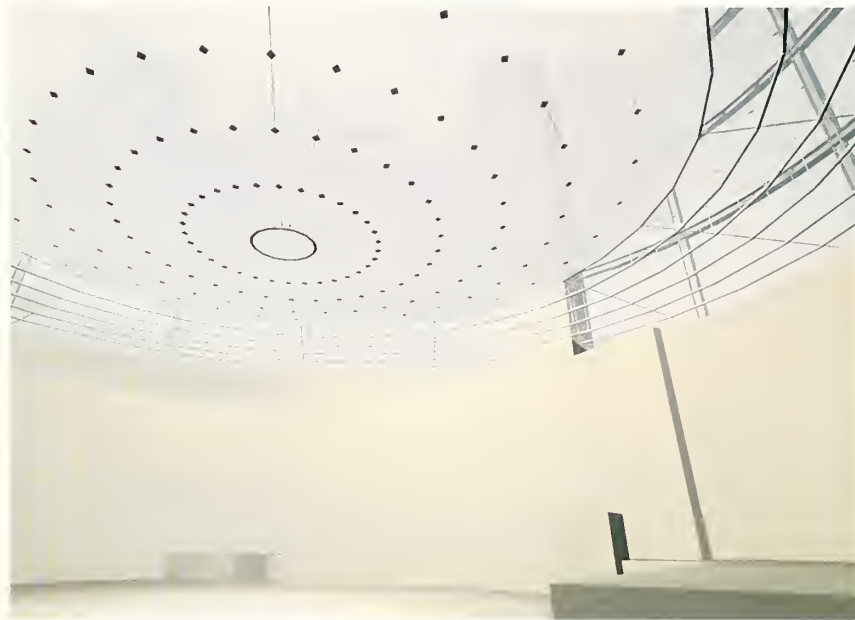
LENS CEILING

U.S. COURTHOUSE AND FEDERAL BUILDING

PHOENIX, ARIZONA

CITATION

ART



CREDITS

James Carpenter

James Carpenter Design Associates

Pacific Rim Region

Public Buildings Service

U.S. General Services Administration

In a synthesis of art, architecture, and engineering, the ceiling of the Special Proceedings Courtroom in the new U.S. Courthouse and Federal Building in Phoenix will be a delicate web of translucent glass. When lighted, the glowing, cable-suspended structure may be read as a representation of the sun or as a bubble of air resting on a calm water surface.

The courtroom is a three-story-high, translucent glass drum 100 feet in diameter in the mammoth six-story, 58,000-square-foot rectangular glass atrium of the courthouse. This glass drum is visible from the street and is intended to indicate to the public the importance of the cases heard there. The lens ceiling forms an acoustic seal between the courtroom and the atrium. In addition to serving as a source of light and a work of art, it aesthetically conceals a fire-sprinkler system.

THIS INTRIGUING WEB IS
DESIGNED SO THAT ART, ARCHITECTURE, AND
STRUCTURE ARE SYNTHESIZED
AS ONE STATEMENT, MENDING
THE PHYSICAL AND NATURAL
WORLDS THROUGH THE USE
OF LIGHT. THIS DRAMATIC
EFFORT WILL YIELD AN
EXTRAORDINARY, UNIQUE
COURTROOM, SCULPTURAL
BY ITS VERY NATURE, AND
GUIDED TO THAT END VIA
THE SHARED VISIONS OF THE
ARTIST AND THE ARCHITECT.

— Jury Comment



RENEWING THE COMMITMENT

30TH ANNIVERSARY OF THE ARCHITECTURAL BARRIERS ACT

CITATION

GRAPHIC DESIGN

THE SUCCESS OF THIS PIECE BEGINS WITH A POWERFUL SERIES OF ABSTRACTED ART VISIONS THAT FOCUS ON THE ISSUE OF ACCESSIBILITY. THE VIVID COLORS, CHOICE OF PAPER, AND TECHNIQUE THAT PORTRAYS TEXTURE WITHIN SIMPLE FIELDS ARE SUCCESSFUL.

— Jury Comment



CREDITS

Jean Tullier
Tullier Marketing Communications

Office of External Affairs
Public Buildings Service
U.S. General Services Administration

As manager of the National Program for Accessibility, GSA's Public Buildings Service used the 30th anniversary of the passage of the Architectural Barriers Act to create a marketing package to promote and educate the Government community and general public about integrating accessibility into the workplace.

A colorful package was developed around four simple illustrations depicting design elements that influence accessibility, such as entrances and work surfaces. The eye-catching illustrations, by a paraplegic artist, symbolize accomplishments in advancing the civil rights of people with disabilities. The commemorative package consists of a brochure, stationery, workshop invitation, poster, and paperweight.



HONOR AWARDS

PROJECT CREDITS

RONALD REAGAN BUILDING AND INTERNATIONAL TRADE CENTER

James Ingo Freed
Werner Wandelmaier
Michael D. Flynn
Craig N. Dumas
Beatrice Lehman
Charles T. Young, II
Roy Burris

Alyssa Bucher
David Tobin
Steven Derasmo
Michael Vissicelli
Ivan Kretnan
Richard Smith
Anne Lewison
**Pei Cobb Freed & Partners
Architects LLP**

Rick Lincicome
W. Everett Medling
John E. Moyer
Kathleen Alberding
Bradford Cary, Sr.
Christopher Sasiadek
Durrell Acree
Margaret Elmer

**Ellerbe Becket Architects
& Engineers, P.C.**

William Zeckendorf, Jr.
Terry E. Soderberg
Federal Triangle Corporation

Sue Windsor
Orr Ozlu
Andrea Pampaloni
Vernessa Wiggins
Mark Fontenot
Antonio Miller
DMA

Peter Robbins
Tom Koenig
Harvey Brickman
Ralph Mallin
Steve Willmann
Ken Harris

Doug Goetz
John O'Connor
Steve Boyles
Bruce Phillip
Bob Mello
Adrian Vaughn
Bob Anderson
Ered Clements
Jane Westfall
Sabine Haas
Jill Jones

Fishman Construction Corp.

Paul Kopyta
Heery International

Ronald Mariotti
Lester M. Hunkele, III
Steven Smith
John Crowley
Michael L. Pope
Dean Smith
Richard Hamilton
Robert C. Hixon, Jr.
Ron Kendall
Martin Hom
Rolando Publico
Susan Sylvester
Vicki Barbour
Henry Jones
Rodney Thomas
Linda Carter

Anne Marie Sweet-Abshire
John Vitale
Arnold Hill
K. B. Crawford

Edgar McIntire
Richard Allen
Jerry Pickeral
Mark Portlock
Mike Joseph
George Walil
Diane Earran
Carlyle Turner

**U.S. General Services Administration
National Capital Region**

NATIONAL DATA PROCESSING CENTER, BUREAU OF THE CENSUS

Steven M. Davis
Christopher Grab
Margaret J. Sedlis
Nathan Hoyt
Jonathon Schwartz
John Henle
Margaret Dunker
Helen Traversy
Davis, Brody, Bond

Harold E. Davis
Lane Abernathy
George White
John Burke
Tobey + Davis

Loyal Gassman
David W. Holmes
Charles H. White
Barnard Schulze
John Mavis
Bill Crawford
Thomas Beach
Bruce Poetzman
Todd Callaway

The Gassman Corporation

Jody Leidolf
EDAW, Inc.

David Holbert
Cagley & Associates, Inc.

Paul M. Szmurlo
Edward P. Jancek
Herbert L. Pankey
Peter Smith
Otto Lopez
Patricia Horner
Bob Ingram
Anadac, Inc.

Walter C. Odom, Jr.
Jim Saccomando
Dominick Wisniewski
Plummer Alston
Mike Garland
Barbara Standard
Marvin Raines
Bureau of the Census

Douglas Nelson
Jonathan Herz
Jimmy Hopkins
Ron Noll
Kathy McCartney
John Knight
David Lingrell
Marcia Gross
Bonnie Echoles
Joy Walker
Queenie Nevils
Susanue Rejman
Doris Elmore

**U.S. General Services Administration
National Capital Region**

MARK O. HATFIELD U.S. COURTHOUSE

William Pedersen
Jerri Smith
Gabrielle Blackman
Doug Hocking
Kohn Pedersen Fox Associates, P.C.

John A. Meadows
Luabeth Barber
BOORA Architects, Inc.

L. Jay Pearson
William DuBray
Robin Graf
G. Duane Denny
Gerry Takasumi
Rick Thomas
Kelly Sarver-Lenderink
LaNita Ferraro
Willie Hirano
John Gates
Darin Lenderink
Kim Petersen
Roger Wright
Chuck Koval
Sharon Blair

Mike Rutter
Linda Sample
Mary Gibert
Mike Okoro
Pat Sherry
Bob Ortiz
Joe Loerzel
Kitty Clemenson
Scott Deveau
Chris Helmer
**U.S. General Services Administration
Northwest/Arctic Region**

U.S. PORT OF ENTRY POINT ROBERTS, WA

David Miller
Craig Curtis
Christine Arthur
Scott Wolf
The Miller/Hull Partnership

Bob Shroshree
EDAW, Inc.

Wade Watson
Marty Chase
Scott Kim
Diana Leonard
KPFF

Robert Axley
David Porter
Wood/Harbinger

Jim Duncan
Dan Chase
Scott Ducich
Sparling

J. Gordon
GeoEngineers

David Nash
Ackroyd

Joel Wessenberg
Specifications NW

Jack Arango
Mike Robert
Dean Andrews
Arango Construction

Bob Brott
Vern Schager
Rod Miller

Art Anderson Associates

Yvonne Anderson
Ernestos Aronal
Linda Bee
John C. Bland
Jim Brewer
Norris Carver
Kitty Clemenson
Dave Cox

Brenda Dang
G. Duane Denny
William DuBray
Pearl Eggerund
Douglas Foster
John Gates
Mary Gilbert
Vista Gifford
Gary Graff
Willie Hirano
Veronica Holland
Donna Hutchens
Gene Jarvi

Chuck Koval
Elizabeth Kruger
Wayne Lim
Bob MacCall
Phil Marick
Mike May
John Merritt
Donna M. Meyer

Dick Moen
Wayne Richardson
Barbara Roberson
Mike Rutter
Vmce Ryan
Kelly Sarver-Lenderink
Rick Scott
Margaret Smith
Cynthia Tolentino
John Tinney

Ron Weber
Roger Wright
**U.S. General Services Administration
Northwest/Arctic Region**

UNITED STATES COURT OF APPEALS BUILDING FOR THE NINTH CIRCUIT

Rick Helf
Rightside Imaging

Jesse Hamlin
Kenn N. Kojima
Esther Timberlake
**U.S. General Services Administration
Pacific Rim Region**

MARK O. HATFIELD U.S. COURTHOUSE

Michael Reed
Debbie Fox Shaw
Mayer / Reed

L. Jay Pearson
Gerry Takasumi
G. Duane Denny
**U.S. General Services Administration
Northwest/Arctic Region**

ENTRUSTED

PROJECT CREDITS

RENOVATION U.S. COURTHOUSE

Gary Haney
Michael Keselica, Jr.
Skidmore, Owings and
Merrill LLP

Roshan Bagga
Dale Anderson
David Hatfield
Anja Levitties
U.S. General Services Administration
Mid-Atlantic Region

U.S. COURTHOUSE AND FEDERAL BUILDING CENTRAL ISLIP, NY

Richard Meier
Reynolds Logan
James Sawyer
Peter Burns
Jeffrey Greene
Richard Meier & Partners

Michael Spector
George Kuchek
The Spectorgroup

Jim Gutmann
Lehrer McGovern Bovis, Inc.

Joan Goody
Charles Gwathmey
Margaret McCurry
Design Excellence
National Peers

William B. Jenkins
Andrew Gerardi
Alan Greenberg
Alan Berman
Arnold Feinsilber
Ken Chin
Richard Bouchard
U.S. General Services Administration
Northeast and Caribbean Region

U.S. POST OFFICE AND COURTHOUSE, BROOKLYN, NY

R.M. Kliment
Frances Halsband
R. M. Kliment and Frances Halsband
Architects

Wank Adams Shavin Associates

Walter H. Sobel and Associates

Flack + Kurtz, Consulting Engineers, LLP

Severud Associates,
Consulting Engineers PC

Hanscomb, Inc.

Entek Environmental and Technical
Services, Inc.

Mueser Rutledge Consulting Engineers

Vollmer Associates, LLP

Schiff and Associates

H. M. Brandston and Partners, Inc.

Cerami and Associates, Inc.

Van Deusen & Associates, Inc.

Johansson & Walcavage Landscape
Architects

R A. Heintges Architects Consultants

Weidinger Associates, Consulting
Engineers PC

Rolf Jensen Associates

Aaron M. Pine CCS Specifications

212 Associates, Inc.

Andrew Gerardi
Linda J. Peters
Francis Cashman
Mohammed Abdulghani
Robert Rodriguez
Alan Greenberg
Armando Martinez
Dhruj Davda
Kavir Kossover
Richard Bouchard

U.S. General Services Administration
Northeast and Caribbean Region

WILLIAM J. NEALON FEDERAL BUILDING AND U.S. COURTHOUSE

Peter Q. Bohlin
Frank W. Grauman
Russell B. Roberts
Bohlin Cywinski Jackson, Architects

John Kuna
Alex Camayd
Hemmler & Camayd

Frank Greene
Ken Ricci
Ricci Associates

Stephen Sopko
Chester Zaremba
Ryan-Biggs Associates

Tom Deter
Robert Stano
H. F. Lenz Company

Patricia Conway
J. Max Bond, Jr.
Design Excellence
National Peers

John Singleton
Lihana Del Bonifro
Sokjae Cho
Raymond Foote
Paul Crum
Shannon Keeley
Charles Green
Brian Brotherston
Anja Levitties
Adel Wahba
Abby Smith
Victor Low
U.S. General Services Administration
Mid-Atlantic Region

EDWARD GIGNOUX FEDERAL COURTHOUSE

Andrea P. Leers
Karen Moore
Alex Adkins

Leers Weinzapfel Associates Architects

Phillip Banning
LeMessurier Consultants
William Bennett
Bennett Engineering

Peter Dalfonso
Sabago Technics
Bill Finch
Preservation Technology Associates

Bob Hoyler
McPhail Associates

Paul Male
Hanscomb Associates

Jerry Kugler
Kugler Associates

K. Anthony Hoover
Cavanaugh Tocci & Associates

Nick Browse
Nick Browse & Associates

Arthur Cavanaugh
Granger Northern

Stan Fairservice
Allied Engineers, Inc.

Robert Dunfey
David Hiltz
David Drevinsky
Bradlee Sheridan
Deborah Fournier

U.S. General Services Administration
New England Region

Andrew Gerardi
U.S. General Services Administration
Northeast and Caribbean Region

RESTORATION ALEXANDER CALDER'S "FLAMINGO"

Robert G. Lodge
McKay Lodge Fine Arts Conservation
Laboratory, Inc.

Anthony Kavouris
Midway Industrial Contractors, Inc.

Alicia Weber
U.S. General Services Administration
Washington, DC

Caroline Sachay
U.S. General Services Administration
Great Lakes Region

U.S. COURTHOUSE AND FEDERAL BUILDING PHOENIX, AZ

Mahadev Raman
Ove Arup & Partners

Alfonso Perez-Mendez
Stephen Dayton

Richard Meier & Partners

Keith Lew
Leon Donat
Terrence Pierce
U.S. General Services Administration
Pacific Rim Region

JACOB JAVITS PLAZA

Martha Schwartz
Martha Schwartz, Inc.

Thoughtforms

Andrew Gerardi
Adel Eskander
Nelson Jew
U.S. General Services Administration
Northeast and Caribbean Region

**URBAN DESIGN GUIDELINES
FOR PHYSICAL PERIMETER
AND ENTRANCE SECURITY
FOR THE FEDERAL TRIANGLE**

Suman Sorg
Eric Cook
T. David Bell
Sorg and Associates, P.C.

Craig M. Dumas
George Evans
Thomas Walton
Roger Lewis
Brenda Jackson
Roger Courtney
Thomas Grooms
Jeffrey Carson
Philip Wagner
Gary Riden
Roger Schluntz
Marilyn Jordan Taylor
George Toop
Thomas Vonier
Robert Andriukonis
Charrette Team

**U.S. General Services Administration
National Capital Region**

**GOVERNORS ISLAND
LAND USE STUDY**

John H. Beyer
Crystal S. Barriscale
Taylor Plosser
Oliver Freundlich
Lars Moestue
Beyer Blinder Belle Architects

Charlie Shorter
Arthur Andersen & Company

David Hirzel
Kathryn Madden
Sasaki Associates, Inc.

Daniel Greenbaum
Peter Mahony
Greg del Rio
Vollmer Associates

Richard Leland, Esq.
Rosenman & Colin LLP

Claire Whittaker
The Kreisberg Group Ltd.

Arnold J. Bloch
Howard/Stein-Hudson Associates

Peter Aaron
Esto Photographics

Robert Martin
Lionel Butley
Carol Latterman
John Marcic
Mark Dremel
Lawrence Goldstein
**U.S. General Services Administration
Northeast and Caribbean Region**

Paul Lynch
William Costa
**U.S. General Services Administration
New England Region**

Brian Polly
Nancy Czapke
**U.S. General Services Administration
Washington, DC**

FEDERAL TRIANGLE FLOWERS

Stephen Robin
Artist

Susan Harrison
**U.S. General Services Administration
Washington, DC**

Robert C. Hixon, Jr.
Dean Smith
**U.S. General Services Administration
National Capital Region**

**BOUNDARY MARKERS
NATIONAL BUILDING MUSEUM**

Raymond Kaskey
Kaskey Studio, Inc.

Susan Henshaw Jones
National Building Museum

Rick Tavares
Architectural Restoration Castings Co.

John Klapper
John A. Pond
Restoration Services, Inc.

Enrique Bellini
KCCT Architects

Alicia Weber
**U.S. General Services Administration
Washington, DC**

Terry DiBiase
Gonzalo Cespedes
Amitabha Datta
**U.S. General Services Administration
National Capital Region**

JUSTICE

Diana K. Moore
Artist

Susan Harrison
**U.S. General Services Administration
Washington, DC**

Michelle Vega
William Came
**U.S. General Services Administration
New England Region**

Andrew Gerardi
Lorraine Hauck
George Lutz
Alan Berman
Clement Migliano
Richard Bouchard
**U.S. General Services Administration
Northeast and Caribbean Region**

AFRICA RISING

Barbara Chase-Riboud
Artist

Susan Harrison
**U.S. General Services Administration
Washington, DC**

Robert W. Martin
Lorraine Hauck
Robert Collegio
Lisa Wager
**U.S. General Services Administration
Northeast and Caribbean Region**

ARCHITECTURAL GLASS

David Wilson
David Wilson Design

Gary Haney
Jim Christerson
Skidmore Owings and Merrill LLP

Anja Levitties
Michael Ryer
Victoria Nicolino
**U.S. General Services Administration
Mid-Atlantic Region**

LESLIE CRYSTAL

James Carpenter
Luke Lowings
James Carpenter Design Associates

Jon Sawyer
Richard Meier & Partners

Matt King
Ove Arup & Partners

Michael Mulhern
Tri-Pyramid Structures

Scott Hirschmann
Fisher, Marantz, Renfro, Stone

Ken Luftin
Langdon Wilson Architects

Kenn Kopma
Keith Lew
Esther Timberlake
Gary Rose
Paul Andrade
**U.S. General Services Administration
Pacific Rim Region**

RENEWING THE COMMITMENT

Jean Tullier
Carol Spiker
Karen Heil
Tullier Marketing Communications

Robert Wexler
Virginia McDonald
Denise Cheslack
Anthony Waller
John Reyner
Claire Cramer-Hosker
**U.S. General Services Administration
Washington, DC**

PHOTOGRAPHS

PAGES 6-7

All photographs: Timothy Hursley

PAGES 8-9

All photographs: Paul Warchol Photography, Inc.

PAGE 10

*Left photograph: Timothy Hursley
Right photograph: Rick Keating*

PAGE 11

Photograph: Timothy Hursley

PAGES 12-13

All photographs: James F. Housel

PAGE 14

*California Historical Society, San Francisco,
de Young Collection. FN-13002*

PAGE 15

*Top left: Brandt Ward
Top right: Brandt Ward
Top inset: Rick Helf
Center: Rick Helf
Bottom: Abby Sadin, courtesy Skidmore,
Owings and Merrill LLP*

PAGES 16-17

All photographs: Strode Photographic LLC.

PAGE 18

Photograph: Larry Ruggeri

PAGE 20

Photographs: Arch Photo/Eduard Hueber

PAGE 21

Photographs: Jock Pottle/Esto

PAGE 22

*R. M. Kilment & Frances Halsband, Architects
Aerial rendering: Brian Burr*

PAGE 23

*Renderings: Frank M. Constantino
(photographed by Michael Thomas)*

PAGE 24

*Left photograph: Steve Rosenthal
Right photograph: Brian Vanden Brink*

PAGE 25

*Photographs: McKay Lodge Fine Arts
Conservation Laboratory, Inc.*

PAGE 26

*Model: Richard Meier & Partners
Illustrations: Ove Arup & Partners*

PAGE 27

Photographs: Alan Ward

PAGE 28

*Illustrations, photographs:
Sorg and Associates, P.C.*

PAGE 29

*Left photograph: Peter Aaron/Esto
Right illustration: Beyer Blinder Belle Consortium*

PAGE 30

Photographs: Stephen Robin

PAGE 31

Photographs: Anice Hoachlander

PAGE 32

Photographs: Wheeler Photographics

PAGE 33

*Left photograph: Manu Sassooman
Right photograph: Courtesy of the artist*

PAGE 34

Photographs: David Wilson

PAGE 35

Renderings: JCDA Inc.

PAGE 36

Illustrations: Carol Spiker

DESIGN:

Cox & Associates, Inc.

*You may view this publication on the Internet at:
<http://designawards.gsa.gov>*



GENERAL SERVICES ADMINISTRATION PUBLIC BUILDINGS SERVICE